

S U L
solo double bass

ZACHERY S. MEIER

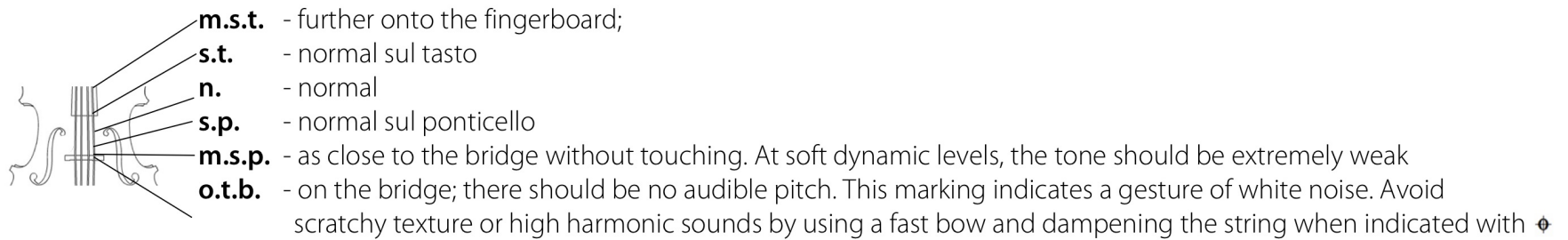


s u l

solo double bass

PERFORMANCE NOTES

Bowing



Arrows and Lines

-----> **gradual transition**; a smooth transition between markings.

———— **continuation**; previous marking should be continued for the duration of the line. Note values will accompany this line above the staff.

Note Heads



air-sounds; these are exclusively used with o.t.b. to indicate string position and duration. Pitch should not be present.

Notation; Refer to the diagram below for notation.



Notation within these sections should relate to both pressure and dynamic.

Thin and **opaquer** in color refers to a sound that is light bow pressure and of a quiet dynamic.

Thick and **darker in** color refers to a sound that is heavier bow pressure and of a louder dynamic.

Within the context of the piece, these parameters may be set by the performer, giving directing but less prescriptive in nature. These lines are general contours of color and gesture, but may be left to the performer to realize how they see fit.

PROGRAM NOTES

Sul, for solo double bass, is inspired by my own experiences of observing the intricate choreography light creates as it travels through the natural world, specifically the sunlight that flows through the tree branches when observing from the ground. The concept of those fragile moments with the visual strength that these small performances create inspired me to consider ways in which I can occupy a similar performative space within sound. As abstract art is an important element to my compositional process when making formal and structural decisions, this piece takes inspiration from the paintings of Jason Twiggy Lott, specifically his work "Equation."

Written for Will Yager

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Soundcloud: soundcloud.com/zachery-meier
Website: Zacherymeiermusic.com

s u l

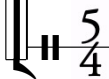
for solo double bass

sounding score

Tuning



*arco
m.s.p.*



m.s.p.

III
m.s.p. - always

II
III

pizz.

pp

arco

p

mf

p

3

p

mp

o.t.b.
air sound

pizz.

p

II arco m.s.p. II III

p *mp* *harp. pizz.*

m.s.p.

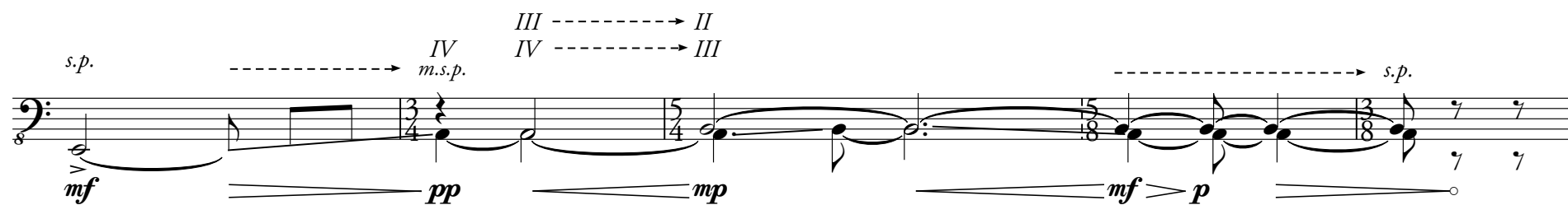
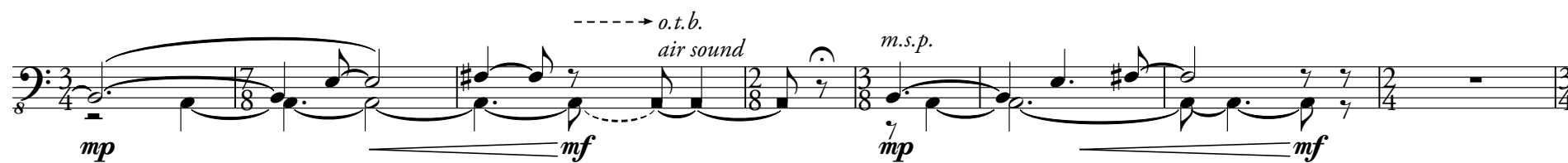
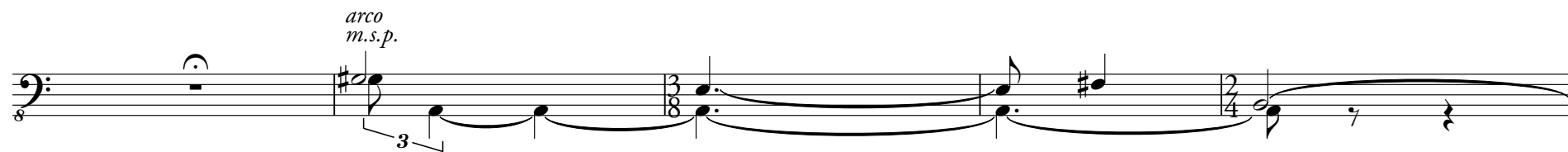
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II arco m.s.p. II III

pp *p* *harp. pizz.* *pizz.* *mp* *p*

II arco m.s.p. II III

p *mp* *pp* *o.t.b. air sound* *pizz.* *mp*



m.s.p.

5/4

pizz.

mp

arco.
s.p. -----> *m.s.p.*

III
IV

III ----> II
IV ----> III

p *mf* *p* *mp*

arco.
s.p. -----> *m.s.p.*

III --> II
IV --> III

p *mf* *p* *p* *pp*